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the power of producing something which will greatly extend his name. His chief characteristic is vigor, combined with a high knowledge of anatomy and action, and facility of execution. His works are executed with a rapidity that is astonishing. His subjects seem to grow up under his hand, as by magic. As an instance of this, we may mention that his bronze medallions of Washington, Franklin, Webster, Clay and Calhoun, executed for Mr. Derby, the enterprising and accomplished President of the Cosmopolitan Art Association, were completed in a space of time so short as to surprise even those who were accustomed to witness his extraordinary execution.

"It is somewhat unfortunate that our National Academy of Design, in New-York, unlike those of the great capitals of Europe, has, as yet, made no provision for the great department of sculpture. In consequence of this, Müller has been obliged to exhibit his works elsewhere,—among other places, at the American Institute, which has, each time, awarded him a gold or silver medal,—the highest honor in his department.

"We hope that the high position sculpture is yet destined to attain in America, not only as a means of exhibiting the beautiful, but also as a potent element in our popular education, will secure it a place in our exhibitions of Art, as well as in the grateful affection of our people



It is not particularly creditable to American Art, that the plates of the two most elegantly-illustrated books published on this side the Atlantic were executed in Europe. The plates of the "Republican Court," published by Appleton, were engraved and printed in London, from original pictures sent from here; while the plates in the "Court of Napoleon," published by Derby & Jackson, were engraved, printed, and colored in Paris. The best illustrated editions of Longfellow have been printed in London, although they have been issued with the names of his Boston publishers. Audubon was compelled to have the plates of his great work on American Ornithology executed in France; but Downing could find no one in Paris to color the plates of his large work on American Fruits, and at last succeeded in finding the right talent in Buffalo.

THE PALMER MARBLES.



RASTUS D. PALMER, the "Albany Sculptor," whose portrait and biography we gave in the November number of this Journal, is becoming suddenly known, and now stands pre-eminent in his profession. The desire to see his works, induced a number of the artisans of New-York to invite him to open his marbles in that city, for exhibition. He complied; and during the latter part of November, and the first of December, he exposed to the gaze and criticism of the public, twelve of his best works, including "Spring," the property of the Cosmopolitan. It is unnecessary to say, the exhibition was a great success. Critics and the vox populi praise the artist, and admire the works together.

The *N. Y. Mirror* thus refers to Mr. Palmer's last work, executed after the bust "Spring:"

"Mr. Palmer's *chef d'œuvre* is yet to be mentioned. For three years he has been engaged on the 'Indian Girl,' and in September of this year it was completed. Language will utterly fail in describing this—the most exquisite piece of idealization that has ever left the *atelier* of any sculptor, whether in Europe or our own land. Italy may point to her Canova, Denmark to her Thorwaldsen, France to her Houdon and David, and England to her Chantry; but any American, with the statue of the 'Indian Girl' before him, may feel easy about the laurels that the world will yet award to the great masters of the chisel. A young girl of sixteen ripe summers, robed in a dressed deer skin, with a wampum-wrought border, confined at the hip with a girdle, that conceals and yet discloses her rare loveliness—wandering from her companions, has discovered, amid the forest leaves, a cross. The figure of the crucified Redeemer transfixes her gaze, and 'the dawn of Christianity' gleams upon her pure soul. The delicate anatomy, the pure *pose* of the figure, the exquisite grace, the holy expression, and the delicious purity that drapes this 'thing of beauty,' truly makes it a 'joy forever.'"

This Association is fortunate in being able to give one of the sculptor's most beautiful and characteristic works to the world. May it be enabled, in the course

of a very few years, to send many such exquisite embodiments of genius abroad over the land, to plant the good seed of Art-loving in many a community!



ART ITEMS.

A NUMBER of English noblemen and gentlemen have recently imported into England, at their own risk, M. Soulage's collection of Italian Art, of all kinds—bronzes, pottery, furniture, &c., possessing unique examples of the artists of the sixteenth century—Michael Angelo, Pisani, Cellini, Maestro Giorgio, &c. It is intended to offer the collection to the British Government at cost price only, on the understanding that, if declined, the works will be disposed of by public auction, and the profits applied in some form to the promotion of Art. In the first instance the collection will be exhibited, and public opinion as to its value brought to bear upon the government, so that the question of purchasing may be thoroughly considered.

An original picture, by Raphael, has been lately rescued from oblivion, at Hampton Court. It seems (says the *Athenæum*) to be the portrait of Raphael, by his own hand, which was described by Passavant in his tour in England, as existing in Kensington Palace at the time of his visit. Since that period, many of the choicest pictures have been removed to Hampton Court, in order to afford the public a free enjoyment of them, and this appears to have been overlooked in the transit. The words "Raffaello Urbino fecit," are inscribed on a button of the painter's dress.

A PARIS CORRESPONDENT writes:—The Annual Art Exhibition, suspended during the years 1854 and 1855, on account of the Great Exhibition, embraces paintings, engravings, statuary, and architecture, and, as every one knows who has seen it in former years, is the most extensive exhibition of the kind in any country. It will open either in February or March, and fears are entertained that time enough has not been given to artists to finish their works, as the time has been advanced in order to accommodate another exhibition which is to follow—the annual exhibition of domestic animals, agricultural implements and products.